THE WEEKLY MAGAZINE

JAZZ INFORMATION

VOL. 1, NO. 5 OCTOBER 10, 1939 TEN CENTS

ONYX CLUB REOPENS WITH JIMMY MUNDY, LEO WATSON

Long Awaited Reopening of Spot Brings Life to 52nd

The Onyx Club, long known as the Cradle of Swing, will reopen on Wed

The Onyx Club, long known as the Cradle of Swing, will reopen on Wednesday night with Jimmy Mundy's new band and Leo Watson, vocalist formerly with Art Shaw, Gene Krupa and the Spirits of Rhythm.

Also featured with Mundy's fourteen-piece outfit will be Madeline Green, a young Negro singer who at one time was reportedly signed up by Benny Goodman. Other personnel details are not available at this writing.

Jimmy Mundy reached prominence as sax man and arranger with Earl Hines. After leaving Hines, he arranged first for Goodman and later for Krupa and Vido Musso. He will lead the band and play tenor.

PALOMAR BURNS DOWN; BARNET LOSES LIBRARY

The Palomar Ballroom in Los Angeles, scene of Benny Goodman's first triumph, burned to the ground October 1st. Charlie Barnet's band was playing at the ballroom at the time. Barnet's complete stock, and almost all his instruments, were lost in the blaze.

Barnet is laying off temporarily, to replace his arrangements from a master series in the East.

Members of the band were across the street in a cafe when drapes on the bandstand caught fire. The blaze spread rapidly, and the hall was completely demolished.

IDA COX SINGS AT ALHAMBRA THEATRE IN PHILADELPHIA THIS WEEK-END

Ida Cox, the blues singer who recorded with Louis Armstrong and Joe Smith on the old Paramount records, is opening at the Alhambra Theatre in Philadelphia, on Friday and Saturday (October 13, 14). She is playing the Southern circuit.

On her return from this vaudeville tour, Ida Cox is scheduled to appear at Cafe Society and perhaps record for Columbia. At World Studios last week, Ida made a few recordings on which she was backed by Benny Goodman, Fletcher Henderson, Charley Christians, and Artie Bernstein, with Lionel Hampton on drums. These will not be released.

Joe Sullivan Forms Band For Cafe Society

SMALL COMBINATION MAY HAVE MILDRED BAILEY AS VOCALIST

Joe Sullivan is now rehearsing a small band to go into Cafe Society on or about the 17th of this month, it was learned by Jazz Information.

The pianist, who had been featured with Bob Crosby's orchestra, left the Dixieland Dispensers last week. Plans were immediately made to put him into the Cafe. Willard Alexander is handling the band.

Though no definite personnel had been decided upon at press time, Sullivan stated that he was planning a band of young unknowns. The instrumentation is to be clarinet, tenor, trumpet, trombone, with a three-man rhythm section. The band will be built around Sullivan, and Louis Armstrong's Okeh arrangement of Irish Black Bottom is to be its theme.

Mildred Bailey is rumored to be slated for vocalist with the Sullivan crew, but no confirmation of this report has yet been obtained.

Frankie Newton's band is booked at the Greenwich Village spot until the new band replaces him. The Boogie Woogie Trio and Billie Holiday will follow Sullivan.

OUR OWN JELLY ROLL DEPARTMENT

Contrary to the papers' reports Benny Morton, trombone with Basie, has not left the band. Naturally, James Young of the Lunceford crew did not replace him. Morton will, however, leave; and Young will replace him.

Jazzmen: the Chicagoan Darktown Strutters' Ball was issued on Paramount, not on Brunswick.

Yank Lawson will not rejoin the Crosby band, Tempo; and John Best, new addition to the Miller brasses, plays trumpet, not trombone.

COLEMAN HAWKINS OPENS AT KELLY'S STABLE WITH OWN BAND

Coleman Hawkins, fronting his own nine man band, opened at Kelly's Stable Thursday night to a crowded house.

This is Hawkins' first appearance in this country since his return from Europe.

Featured besides Hawkins in the band are Arthur Herbert, drummer, Gene Rodgers, piano, and Joe Guy, trumpet.

CROSBY BRASS SECTION UNCHANGED; SHORTY SHEROCK NOT TO LEAVE

Contrary to all reports, Shorty Sherock, trumpet with Crosby, will not leave the Dixieland outfit. No plans have been made by Sherock to leave, and no plans have been made by Rodin to replace him.

Rodin is, however, looking for another trumpeter to replace Zeke Zarchy, who wants to leave the band as soon as Rodin finds a sub for him.

CORRECTION

We regret that in last week's issue Joe Guy, who plays trumpet in Coleman Hawkins' band, was confused with Frank "Dizzy" Gillespie, who played with Hawkins on Lionel Hampton's records. It will be the unique policy of Jazz Information to admit its errors promptly and frankly.

WILL BRADLEY OPENS IN BOSTON FOR WEEK AT RITZ CARLTON

Will Bradley's band, with Ray McKinley, opened yesterday (Monday) at the Ritz Carlton Roof in Boston for a week.

Aside from Bradley and McKinley, the band features Herbie Dell on trumpet and Freddy Slack on piano.

Plans after Boston are not set at present, but one-nighters, and a week in Jersey, are being considered.

POPPA, CONDON GO LEGITIMATE

Louis Armstrong and Eddie Condon will appear on Broadway this Fall. Louis is cast as Bottom in a jazz version of Midsummer Night's Dream while Condon will be in Young Man With A Horn as Bix's drunken pal.

AL GOLD JOINS MUGGSY SPANIER

Al Gold, young Chicago tenor, replaced Ray McKinstry in Muggsy Spanier's Ragtime Band. Gold was formerly with Joe Marsala in New York.

JAZZ INFORMATION

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Editorial Board

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The mimeographed first issue of Jazz Information carried a statement of policy.

In the month since then we have changed to photo-offset, modified our format to present twice as much reading on half as much paper, we have begun to take advertising and even to get some publicity.

Since Jazz Information appeared first Downbeat, and then Tempo, announced their shift to bi-monthly publication; a sheet called Swing has been foisted on the public in new form, we have received letters of praise from subscribers all over the country. We have made a lot of friends, and maybe a few enemies.

Almost everything has changed--except our policy.

Such being the case, and considering that our now rare first number tended to be a bit illegible, we choose to restate our ideas and our plans now, as we rush into our second month of publication.

Jazz Information will remain a weekly magazine devoted exclusively to hot music. The latest, most accurate news of bands and musicians, concise, dependable record reviews every week, information for collectors, discography—— everything connected with jazz music is our province.

Jazz Information is non-commercial. Because the market for such a paper is limited to those with a genuine appreciation for jazz music, it must be published as cheaply as possible, and sold by mail as much as possible. For that reason, individual copies are priced much higher than their cost to subscribers.

This is a small magazine, and it should be concise and unwordy. Our first concern is with the news and the record reviews. These will be the first features to be improved; following that we can turn our attention to articles, pictures, and the other trimmings.

COLLECTORS' ITEMS

In the twenties, when King Oliver and Louis Armstrong were playing in Chicago, another great New Orleans trumpet man was in town. There are even stories, which may be exaggerated, that Keppard could cut them both; and the reputation he left behind him is proof enough that he was a great hot man. Still, you can hear Armstrong on hundreds of fine records, still obtainable; King Oliver's discs are rarer, but not impossible to get. Only Keppard is found on an extremely restricted number of extremely rare pressings. There's one Okeh by Erskine Tate's orchestra, and a few Charles Cooke records on various labels. I don't know all of these, but they tell me that none of them is particularly good.

But Freddie Keppard also made one record under his own name, on Paramount. I've just heard Stockyard Strut, which is very rare, for the first time; and it's good. You can hardly tell, from this single record, whether or not Keppard was up to the level of Armstrong and Oliver; but you can be sure, having heard it, that the rarity of Keppard recordings is not due to his being a mediocre musician.

Besides Keppard, the record has one or another of the fine Chicago clarinets on it. It would be well worth reissuing, and I hope a perfect copy exists somewhere.

In a Washington letter, Sidney Martin complains that Decca is not taking the right advantage of the vogue for boogie woogie piano. In their stock of Champion masters, he reminds us, there are Cow Cow Davenport's Chimes Blues and Atlanta Rag, and Turner Parrish's Fives and Trenches; both of which are quite good enough to be reissued. And if you're looking for Cow Cows, by the way, don't forget his four sides under the name of Charlie Segar, still available on the Decca race list.

The next private label to enter the field will be that of Ben Lincoln, Milwaukee collector, in case you didn't read about it in George Hoefer's first column in Downbeat. Lincoln caught two Chicago boys on wax for the first time: Mel Hinke, who made two piano solos, Hinke Be Good and Hinke Stomp, and Bill Davison playing trumpet on Jungle and I Can't Get Started. Davison, incidentally, was the leader of the last band Teschmaker played in.

Stan Goldman, of Trek magazine, tells us he owns a rare Ellington on a strange label. It's Blu-Disc T-1004, Nashville Nightingale and Rose Marie, master numbers 11024B2 and 42733-2 respectively. The label reads, Duke Ellington and his Orchestra. No further information available.

Kerwin Whitnah of Berkeley, California, wrote to ask for the personnel of Baltimore, by Clarence Williams' Blue Five, on Brunswick 3664; the clarinet especially. We'd like to know, too; and also whether

(Continued on Page 4)

H. R. S.

THE STORY OF HOT JAZZ TOLD IN THE LIVES OF THE MEN WHO CREATED IT

JAZZMEN

edited by

Frederic Ramsey, Jr. and Charles Edward Smith

PRICE $2.75
SENT POSTPAID

H. R. S. RECORD SHOP

827 SEVENTH AVENUE NEW YORK CITY

RECORDS

JELLY ROLL MORTON'S New Orleans Jazzmen (BB10429) Didn't He Ramble ---Winin' Boy Blues. Sydney de Paris, trumpet; Claude Jones, trombone; Albert Nicholas, clarinet; Sidney Bechet, soprano sax; Happy Cauldwell, tenor sax; Jelly Roll Morton, piano; Lawrence Lucie, guitar; Wellman Braud, bass; Zutty Singleton, drums.

Jelly Roll Morton's first record in many years need not be compared to the old records either of Jelly Roll or of any New Orleans group. As the first colored New Orleans records in a long time, they stand by themselves. It's a great pleasure to know that the old style can still be played so well, even in a slightly academic reconstruction. There's a lesson in them, too, if you compare their style, spirit and musical value to the other records of the week or the month.

The band is pretty well integrated, solos speak for themselves, and the ensembles have a good rock and reward careful listening. Perhaps the melody section was a little oversize, but only Happy Cauldwell, marking his first wax appearance in two years by a long, moving solo, sounds a bit out of line in a band of this kind. De Paris and Jones play very much in proper style, Nicholas and Bechet work together very neatly.

Until Bechet's soprano comes in Winin' Boy doesn't quite click, but from there on it's all fine. Jelly Roll sings the blues with de Paris growling along behind him, and the trombone in close too. The ensemble conclusion is excellent.

Didn't He Ramble is the old New Orleans funeral parade dramatized: beginning with the slow march, drum beats, two blasts on the horn, then the band breaking into double time for the march back to town. Claude Jones makes an effective preacher. The march has the typical virtues of New Orleans music: exciting and close-knit, concise improvisation around the arrangements Jelly Roll sketched. Zutty is grand here, and the other rhythm men more than adequate. Bechet, De Paris and Nicholas stand out, with the clarinet in particular blending so closely that it needs, and repays, careful listening.

WINGIE MANONE'S Orchestra (BB 10432) Fare-Thee-Well, My Baby -- Limehouse Blues. Wingie Manone, trumpet; Buster Bailey, clarinet; Choo Berry, tenor; Conrad T. Lanoue, piano; Zeb Julian, guitar; Jules Cassard, bass; Cozy Cole, drums.

Wingie's recent brand, bastard New Orleans. Buster Bailey and Choo Berry take long solos but restrict themselves to tedious arpeggios.

LIONEL HAMPTON'S Orchestra (Vi. 26371) Hot Mallets --- When Lights Are Low. Frank Gillespie, trumpet; Benny Carter, alto; Coleman Hawkins, Choo Berry, Ben Webster, tenors; Clyde Hart, piano; Charley Christians, guitar; Milton Hinton, bass; Cozy Cole, drums.

This record is important merely because it is Hawkins' first showing on wax since he came back from Europe. Hot Mallets, a jump blues, is taken up mostly with Hampton's vibraphone, and an uninteresting solo by Choo. When Lights Are Low features a chorus played by Hawkins in a completely disappointing manner, with a hard, rough tone and bad melodic line.

Other releases:

COUNT BASIE'S KANSAS CITY SEVEN (Vo 5118)
Dickie's Dream
Lester Leaps In

BENNY CARTER (Vo 5112)
Scandal In A Flat
Savoy Stampede

TEDDY WILSON (Co 35232)
Jumpin' On The Blacks And Whites
Little Things That Mean So Much

APOLOGY

We regret that this week we are unable to give our regular complete review of all the new releases of interest to our readers. As we went to press, many of the records listed for last week's release had not yet been received. They will be covered in our next issue, together with all the regular releases of the week. --The Editors.

JACK TEAGARDEN (Co 35233)
Two Blind Loves
Hawaii Sang Me To Sleep

JIMMIE LUNCEFORD (Vo 5116)
Sassin' The Boss
Who Did You Meet Last Night

ARTIE SHAW (BB 10430)
Lady Be Good
I Surrender Dear

DUSKEY BAILEY (Vo 05110)
Misunderstandin' Man
Two Little Rooms

LITTLE BUDDY DOYLE (Vo 05111)
Grief Will Kill You
Bad In Mind Blues

BENNY GOODMAN (Co 35230)
I Didn't Know What Time It Was
Love Never Went To College

BLUE NOTE PRESENTS

"...AN ALL-TIME GREAT RECORD

An all-time great record has just been released by Blue Note of New York. A 12 inch pressing of SUMMERTIME by the Sidney "Pops" Bechet quintet, it is the finest instrumental performance of this Porgy and Bess tune ever waxed. Pops, world's greatest master of the soprano sax, has turned this melody into a golden prayer against a slow, rhythmic background. In all jazz history there have been few more inspired or sincere performances than this by the New Orleans genius. And if this is not enough, the coupling is POUNDING HEART BLUES by the Port of Harlem Seven, stirring blues with Frank Newton's trumpet and Bechet's clarinet particularly brilliant. This is a record that no real lover of the best in jazz can do without." —FRANK MARSHALL DAVIS, ASSOCIATED NEGRO PRESS.

BLUE NOTE

No. 6
12 INCH
$1.50

SIDNEY BECHET QUINTET
In
SUMMERTIME

PORT OF HARLEM SEVEN
In
POUNDING HEART BLUES

SIDNEY BECHET, clarinet and soprano saxophone; FRANK NEWTON, trumpet; J. C. HIGGINBOTHAM, trombone; MEADE "LUX" LEWIS, piano; TEDDY BUNN, guitar; JOHN WILLIAMS, bass; SIDNEY CATLETT, drums.

BLUE NOTE RECORDS
238 SEVENTH AVENUE
NEW YORK CITY

COLLECTORS' ITEMS

(Continued from Page 2)

the Clarence Williams Baltimore on Brunswick 7017 is the same record, as seems highly probable. There's a great number of Clarence Williams records, by the way, not listed in Discography. What about the sides on QRS: Longshoreman's Blues---I'm Through (R-7040) and Speak Easy---Long, Deep and Wide (R-7004)? The clarinet on those is worth wondering about, too.

According to Discography, the trumpet in Dodds' Weary Blues--New Orleans Stomp (Vocalion 15632) is Natty Dominique; actually it's Armstrong. Apparently these two sides were made at the same date as the well-known Melancholy --- Wild Man Blues.

Already known, but not given in Discography, is the correct personnel of Elmer Schoebel's Copenhagen ---Prince Of Wails, on Brunswick 4652: Dick Feigle, cornet; Jack Read, trombone; Frank Teschmaker, clarinet; Floyd Town, tenor sax; Elmer Schoebel, piano; Charlie Barger, guitar; John Kuhn, bass; and George Wettling, drums. Floyd Town, by the way, was the leader of the band at Harry's New York Bar in Chicago, 1934, in which Art Hodes, Johnny Lane, Earl Wiley and other fine musicians played.

Last question this week; does anyone know anything definite concerning the strangest of all the Vocalions, No. 1449? The Six Jolly Jesters' Oklahoma Stomp, obviously, is an Ellington; but what about the coupling, Junie C. Cobb's Once Or Twice?

More additions to Discography: Noble Sissle's Loveless Love, with Bechet and Ladnier, was issued on Melotone M12444, under the name of the Georgia Syncopators. The other side, I'm So In Love With You, is an Ellington, though also labeled the Georgia Syncopators.

When the Duke Ellington records originally issued in the Brunswick 4000 series under the name of the Jungle Band were reissued, in the 6000 series, under Duke's own name, a record called Jungle Mama -- Dog Bottom, actually Chick Webb's first record, was erroneously included.

The Brunswick 7096 reissue of Jimmy Noone's My Daddy Rocks Me -- Apex Blues (this is the Zinky Cohn Apex) appeared under the name of the Club Ambassadors.

The Whoopee Makers It's So Good -- Lovable And Sweet was issued on Jewel 5685, as well as on Perfect, Regal and Oriole.

WANTED

Will anyone in the metropolitan area who owns a copy in perfect condition, suitable for dubbing, of the New Orleans Feetwarmers' Lay Your Racket--I Want You Tonight (Victor 23358) please get in touch with Jazz Information?

THE BANDWAGON

Teddy Wilson's orchestra at the 125th Street Apollo till the 13th; then Erskine Hawkins for a week... Andy Kirk played the Renaissance Ballroom on Sunday night...Erskine Hawkins at the Savoy until Sunday, when he's replaced by Benny Carter.

Coleman Hawkins' opening at Kelly's Stable Thursday brought a big crowd. Lips Page closed Wednesday, and may go to Boston next week. His last night at Kelly's was marked by a session with Hawkins and Benny Carter.

Zutty Singleton's trio at Nick's replaced Gene Rodgers (now pianist with Hawkins) by Don Kirkpatrick, who will remain until the 13th, and be followed by Don Frye.

Frankie Newton's band replaced Stuff Smith at Cafe Society last week, the latter laying off until his Southland Cafe engagement in Boston. Slam's trio plays the intermissions, and Clarence Profit's trio takes over on Mondays.

Sinclair Mills' trio at the MacDougal Tavern has Ham Jackson on guitar, and Duke Jones on bass. Louis Metcalf is playing some fine trumpet these days at Ernie's. Emperor Jones, at the Midtown Brick Club, has drummer Hubert Feddaway, who subbed for Joe Jones when the latter was ill.

The Spirits of Rhythm, featuring Teddy Bunn on guitar and Marlo on piano, are booked for the Flamingo Club in Boston. The engagement was to start last night (Monday).

Herbie Fields, a fine white tenor, is auditioning around town--heard him at an uptown spot after hours. Sam Allen left Stuff Smith when the latter moved out of Cafe Society; at this writing, Stuff is left without a pianist.

Clarence Grimes, alto with Lips Page, replaced Tab Smith in Frankie Newton's band last week. Smith should be back with Newton by now, however.

Maxine Sullivan reported going into the Famous Door October 24th. Count Basie, playing the Los Angeles Paramount this week, is booked to the San Francisco Exposition.

Friends of Leonard Feather can now reach him at his New York address, 59 West 90th Street.

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